2001-2002

Saturday, October 20, 2001, 8 p.m.
MacMillan Theatre

University of Toronto
Faculty of Music

Presents

Brass Band
Concert Band
Wind Ensemble

Cameron Walter and Denise Grant, conductors

BRASS BAND

Malcolm Arnold
b.1921

Little Suite for Brass (Op. 80)
- Prelude
- Siciliano
- Rondo

CONCERT BAND

Dmitri Shostakovich
1906-1975

Folk Dances

Norman Dello Joio
b.1913

Scenes from The Louvre
- Portals
- Children's Gallery
- The Kings of France

Janice Waldron, Graduate Conducting Student

Derek Bourgeois
b.1941

Green Dragon, Op. 32a

Guy Woolfenden
b.1937

Gallimaufry
- Church and State
- Inn and Out
- Starts and Fits
- Father and Son
- Advance and Retreat
- Church and Status Quo

INTERMISSION

WIND ENSEMBLE

Antonín Dvořák
1841-1904
Serenade in D minor, Op. 44
Moderato, quasi marcia
Minuetto
Andante con moto
Finale. Allegro molto

Randall Thompson
1899-1984
Alleluia
trans. Lewis J. Buckley

Nancy Galbraith
b.1951
with brightness round about it

Aaron Copland
1900-1990
Emblems

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Programme Notes

Little Suite for Brass (Op. 80)
MALCOLM ARNOLD (b.1921)

Born in Northampton on 21st October 1921, Arnold studied composition with Gordon Jacob and trumpet with Ernest Hall at the Royal College of Music. In 1941 he joined the trumpet section of the London Philharmonic Orchestra, becoming principal by 1943. He quickly built up a reputation as a fluent and versatile composer and a brilliant orchestrator.

Arnold has written works in almost every genre for amateur and professional alike, including symphonies, ballets, operas, 20 concertos, overtures and orchestral dances, string quartets and other chamber music, choral music, song cycles and works for wind and brass band. Arnold has also scored over 80 films including the Academy Award-winning score for Bridge on the River Kwai, written in only ten days and Inn of the Sixth Happiness. His music springs directly from roots in dance and song. Typically it is lucid in texture, clear in draftsmanship. His lighter entertainment pieces such as tonight's *Little Suite for Brass Band* are easy to listen to and rewarding to perform. As an inventor of tunes, his powers seem to be inexhaustible.

Scenes from The Louvre
NORMAN DELLO JOIO (b.1913)

Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University. From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools to compose music for school ensembles and programs. In 1999, at the age of 86, Dello Joio continues to compose with no signs of retiring. He is frequently being commissioned, as he music remains in constant demand.

This band version of "The Louvre" is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received an Emmy Award for this score as the most outstanding music written for television in the 1964-65 season.

The movements of this suite cover the period of "The Louvre's" development during the Renaissance. Here themes are used from composers of that time.

Edward Downes, the noted critic, has written about this work that "a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio's style.

The band work, commissioned by Baldwin-Wallace College for The Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered March 13, 1966, conducted by the composer.

Green Dragon, Op. 32a
DEREK BOURGEOIS (b.1941)

Derek Bourgeois graduated from Cambridge University and later spent two years at the Royal College of Music where he studied composition with Herbert Howells and conducting with Sir Adrian Boult. As well as a considerable quantity of chamber, vocal and instrumental music, he has composed nine extended works for brass band and two symphonies for Symphonic Wind Orchestra. He has also written a large amount of music for television productions.

His Three "Dragon" Overtures were inspired by the composer's love of the Chinese game "Mah-Jongg", which is played with a series of 144 decorative tiles originally made out of ivory and sandalwood. The game has three suits of tiles, Bamboos, Circles and Characters. It also has extra tiles representing the four winds, four flower tiles, four season tiles and three dragons, Green, Red and White. These last three tiles were always the composer's favourites not only because they looked impressive, but they were worth a lot of points and automatically doubled your score.

Green Dragon was given its first performance in 1970, conducted by Timothy Reynish. The Green Dragon Overture is forceful, yet lighthearted.

Gallimaufry
GUY WOOLFENDEN (b.1937)

Gallimaufry was inspired by Shakespeare's Henry IV plays, and derives from music composed by Guy Woolfenden for the Royal Shakespeare Company's production which opened the Barbican Theatre, London in 1982. The score is dedicated to Trevor Nunn, then Artistic Director of the RSC. The work is continuous and the thematic material of each of the six sections closely related. The "establishment" - leadership, temporal and ecclesiastical power - are depicted in the stately march which opens the work. (Church and State) The second section, Inn and Out, in an energetic hemiola rhythm, is concerned with the low-life revels at the Boar's Head Tavern. This is interrupted and finally integrated with the Tavern Brawl and Gadshill Ambush of Starts and Fits. The mood changes and the ambivalence of Prince Hal's relationship with his father and surrogate father, Falstaff, is portrayed in a serene cor anglais solo. (Father and Son) Advance and Retreat is a recruiting march, derived from the Tavern Tune and leads into the last movement, Church and Status Quo, which deals with the rejection of Falstaff and the crowning of Price Hal. Order is restored with a majestic affirmation of the opening material.

Timothy Reynish and the British Association of Symphonic Bands and Wind Ensembles commissioned the work, with funds provided by North West Arts, and the first performance took place on September 24th 1983 in Manchester, with the Royal Northern College of Music Wind Orchestra conducted by the composer.

Serenade in D minor, Op.44 (1878)
ANTONÍN DVOŘÁK (1841-1904)

Antonín Dvořák composed two serenades for a simplified orchestra: in 1875, the *Serenade in E major* for string orchestra (op.22) and three years later, the *Serenade in D minor* for wind instruments, violoncello and double-bass (op.44). Both serenades rank among the most characteristic and also the loveliest expressions of Dvořák's creative spirit. The orchestration of the second of them, however, corresponds more to the original character of a composition destined to be performed in the evening somewhere in a garden, or elsewhere in the open air.

The *Serenade in D minor* is reminiscent of the *Slavonic Dances* op. 46 and *Slavonic Rhapsodies* op. 45 in the characteristic Czech colouring of the second (Scherzo) movement, of which the beginning and closing section closely approach the character of the Czech folk dance "sousedska" (Neighbours' Dance), while the middle section is interwoven with the rhythms of the "furiant." This Czech tone permeates the other movements with the only exception being the quiet and warmly singing third movement, where the prevailing mood is one of old world charm and cordial humour.

Dvořák wrote the *Serenade in D minor* spon-

taneously and quickly, finishing the first movement in a day and the following three movements in two weeks. It was performed for the first time by the composer with the orchestra of the Czech Interim Theatre in Prague at a concert of his compositions which took place on November 17, 1878.

Alleluia (1997)
RANDALL THOMPSON (1899-1984)
trans. Lewis J. Buckley

Randall Thompson composed *Alleluia* for a cappella choir at the request of Serge Koussevitsky for the 1940 opening exercises of the Berkshire Music School (later renamed the Tanglewood Music Center). Knowing that the ensemble would not have much time to rehearse the piece (it was written five days before the performance), Thompson kept the text to a single word, Alleluia. The newly formed Tanglewood Festival Chorus received the music 45 minutes before the July 8 concert and delivered a memorable performance that was to become a tradition at the opening exercises every year, continuing to this day. Lewis J. Buckley transcribed *Alleluia* for wind band in 1997.

with brightness round about it (1993)
NANCY GALBRAITH (B. 1951)

Nancy Galbraith teaches composition at Carnegie Mellon University and has composed a number of works for wind ensemble that have enjoyed success throughout North America. She is now emerging as a presence in Europe and Asia.

with brightness round about it is a melodic tonal work for wind ensemble which develops largely through the use of minimalist techniques. Minimalism relies upon understatement rather than overt expressivity and is achieved through static tonal structures, additive rhythms, textural consistency and transparency, and constant thematic repetition. These techniques combine with the extensive use of percussion and piano to create an exotic atmosphere throughout the development section.

The work begins very softy with lush, gentle sounds that underlie a thematic line which is divided between instruments. The smaller motives that are created through these divisions then combine to form a collage, which in turn becomes background material for the introduction of a dreamy, ethereal piano solo. The mood suddenly shifts with an outburst in the woodwinds as the theme is stated forcefully in the brass. After the minimalistic development section, a recapitulation of this forte section is stated. Following a grand climax, the work concludes softly with the piano fading into silence.

-Nancy Galbraith

As I looked, behold, a stormy wind came
out of the north, and a great cloud,
with brightness round about it,
and fire flashing, forth continually, and
in the midst of the fire, as it were gleaming
bronze...from the midst of it came
the likeness of four living creatures.

-Ezekiel 1:1-5

Emblems (1964)
AARON COPLAND (1900-1990)

The College Band Directors National Association commissioned Aaron Copland to write a significant work for concert band in 1963. It was to be Copland's first composition for the wind band medium, and last composition for large ensemble. *Emblems* was premiered at the 1964 CBDNA National Conference in Tempe, Arizona by the University of Southern California Band, conducted by William A. Schaefer. The composer makes the following comments concerning *Emblems*:

The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune, *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to the tune. It was only a chance perusal of a recent anthology of old *Music in America* that made me realize a connection existed between my harmonies and the old hymn tune. An emblem stands for something – it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined by the listeners themselves.

The composition *Emblems* is unusual in presenting a "new" Copland to the listener while retaining the familiar "Americana" style and sound in alternate lyrical sections. It is a significant work in the wind band repertoire.

BRASS BAND

Cameron Walter, *Conductor*

CORNET
Ryan Baker
Stephanie Crabb
Cynthia Fleming
Shauna Garelick
Chris Giffin
Bob Gray
Colin Medeiros

FLUGELHORN
Meiko Lydall

HORN
Allison Burril
Abraham Jonas
Janette Struthers

EUPHONIUM AND BARITONE
Andy Barber
Jamey Housego
David Moulton

TROMBONE
Nancy Antram
John Paul Brown
John Woomert

TUBA
Alicia Broomhead
Jennifer Cresswell
Michael Medeiros
Courtney Westcott

PERCUSSION
Darren Jahn
Peter Jones

CONCERT BAND

Cameron Walter, *Conductor*

FLUTE
Laura Bates
Tina Chen
Rachel Churchill
Shannon Emmett
Jana Foley
Cynthia Michalak
Tracey Miller
Linda Morana
Amy Nathan
Alia O'Brien
Julia Spencer
Leonia Thames
Martin Walker
Debbie Wood, *piccolo*

OBOE
Christina Chen
Hannah Oh, *English horn*
Derrick Tu

BASSOON
Verity Li
Graham McDonagh

HORN
Christopher Bagan
James Gass
Chrissy Hough
Jannette Struthers, *manager*
Charissa West

TRUMPET
Ben Cheverie
Shauna Garelick
Chris Giffin
Colin Medieros

CLARINET
Kirsten Au
Julia Bisanti
David Eastmond
D.J. Gotfrit, *manager*
Heather Hale
Brian Harman
Ingrid Liao
Scott Morris
Katie Norman
Robert Spady
Mai Yoshioka, *E-flat*

SAXOPHONE
Danielle Frederick
Lucille Mok
Rebecca Simpson
Emily Williams

TROMBONE
Crystal Brown
Sean Corcoran
John Woomert
Darren Wright

EUPHONIUM
Steven Franks

TUBA
Antoine Buttegieg
Jennifer Cresswell
Courtney Lambert
Robert Teehan

WIND ENSEMBLE

Denise Grant, *Conductor*

FLUTE
Sally Caryl
Marisa Cervini
Laura Chambers
Tristan Durie
Sonia Dragonmir
Gina Pannatoni
Alex Schurmer, *piccolo*

OBOE
Nanami Hasegawa
Grace Nakamura

CLARINET
Jasmine Hall, *E-flat*
Daniel Haznos
Sandra Kremer
Patrick McGraw, *contra*
Christopher Mayo, *E-flat Alto*
Carley Mellan, *B-flat Bass*
April Nauta
Robert Tite
Mitch Yolevsky

BASSOON
Spencer deMan
Sandy Oh

SAXOPHONE
Sam Best
Scott Cameron
Shannah Nachoff
Rebecca Sajo

HORN
Youlian Alexandrov
Allison Burrill
Abraham Jonas
Melissa Ross
Julius Shum
Michelle Stowe

TRUMPET
Steve Abra
Ryan Baker
Ted Clark
Stephanie Crabb
Lori Dyer
Linda Park

TROMBONE
Matt Banks
David Moulton
Jacqueline Simpson

BASS TROMBONE
Scott MacInnes

EUPHONIUM
Jamey Housego, *manager*

TUBA
Matthew Allard
Alicia Broomhead
Michael Medeiros

CELLO
Nadia Klein

DOUBLE BASS
Matt Goulet

PERCUSSION
Jamie Drake
Michael Gambacurta
Peter Jones
Christa Mercey
Antti Ohenoja

PIANO AND CELESTE
Hye Won Cecilia Lee

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Meet the Artists

Denise Grant conducts the Wind Ensemble and teaches undergraduate and graduate courses in conducting and music education at the University of Toronto. She earned her Ph.D at the University of Minnesota where she studied wind band conducting with Craig Kirchhoff.

Denise Grant was formerly director of bands at the University of Regina and was an instrumental music teacher with the Halifax (NS) Regional School Board for eight years. Ensembles under her direction regularly performed at national and international festivals and venues. She is a strong advocate for music education and is active as a guest conductor and adjudicator across Canada.

As a saxophonist, Denise Grant has performed a wide body of music ranging from chamber music to jazz. She is a former member of the Scotia Winds Saxophone Quartet, performing regularly in the Maritimes and garnering praise for their interpretation of diverse works.

Denise Grant has published articles on gender diversity and the practice of mentoring in the wind band profession and is currently working on research in movement philosophies and their impact on gesture and expressive conducting.

Cameron Walter is Associate Dean and Co-ordinator of Performance at the University of Toronto, Faculty of Music. He teaches music education courses in the area of instrumental pedagogy and conducts the Concert Band and Brass Band. He has performed and recorded with the Canadian Opera Company and the National Ballet Orchestra, Tafelmusik, the Kitchener-Waterloo Symphony and the Hannaford Street Silver Band.

Cameron Walter studied music education and performance at the University of Toronto, New York University and the Aspen Music School and completed his Ed.D. degree at the Ontario Institute for Studies in Education. Prior to his appointment at the University of Toronto Cameron Walter taught for the Scarborough and Etobicoke Boards of Education as well as the Toronto French School and the Royal Conservatory of Music. He has published books and articles in the area of Canadian wind ensemble repertoire and regularly reviews new materials for several brass and instrumental music journals.

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A chord is struck, but never fades, sustained forever.

Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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